



Graham Pushee

of both voices are lost to the ether. Rather let us say that the well-trained and passionately committed counter-tenor, such as Graham Pushee, is certainly the best option for us today - unless we once again call for the knife!

I would dearly wish to recommend this CD whole-heartedly but sadly there are better CDs in the catalogue and this recording does not show Graham Pushee's voice to true advantage. We, the listening public who have heard him live, know this to be true. One trusts that the ABC will take more time over recordings in the future to do justice to performers and listeners alike.

- David V. Russell is a free-lance counter-tenor who has worked with The Australian Opera, The Song Company and various choral groups as soloist throughout Australia. He most recently directed and sang in the opening concert of the Melbourne International Festival of Organ and Harpsichord.

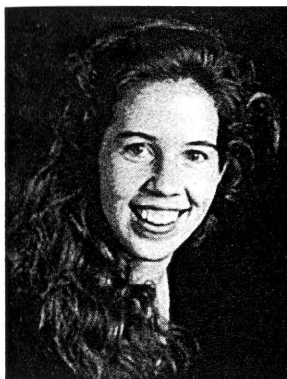


Phoenix Songs

Genevieve Lacey - Phoenix Songs
MOVE digital MD 3165
Genevieve Lacey (recorders), Robert Chamberlain (piano), Ann Murphy (harpsichord), David Corbet (live electronics), Hartley Newnham (voice)
Reviewed by Stephen Robinson

Most musicians embarking on the overseas part of their careers seek to mark the occasion with a farewell recital and a few farewell parties. True to her disposition as one who is never content with the ordinary, Genevieve Lacey has produced a CD of Australian recorder works both as a symbol of her past achievements and as a pointer to her future directions. In doing so she has done us all a service.

This CD is a testament to the strength of compositional and performing talent that we have



Genevieve Lacey

in Australia, as well as to the support that this talent is given by local recording companies such as Move Records. It also serves to strengthen the argument that Australia is taking a firm place amongst those at the forefront of developments in contemporary music.

Brenton Broadstock's *Aureole 3* (1984) for recorder and harpsichord is the ideal starting point for those who are used to these instruments in a 17th-century setting. Slow trill figures and harpsichord ostinato accompaniments hark back to traditional vocabularies but are transformed into the dramatic tonal and emotional language of our own time. Lacey and harpsichordist Anne Murphy work well to create and sustain the dramatic intensity and musical depth of the work from the opening solo recorder introduction to the final uneasy resolution. A work along similar traditional lines is the three-part *Phoenix Songs* for recorders and piano by Amanda Baker. Robert Chamberlain's piano provides a strong yet sensitive foil to the formidable range and strength of emotion which Lacey is able to draw from the five recorders required by the composer.

Works on this disc which make use of more extended instrumental techniques include Neil Curry's *Stopping by Woods on a Snowy Evening* (1985) in which he uses contemporary techniques such as tongue/finger slaps, colour fingerings, multiphonics and sung tones to successfully evoke the atmosphere of a cold snowy night. In *Pipistrelli gialli* (*Yellow bats*) (1985), Benjamin Thorn writes for the bass recorder using similar techniques with the addition of live electronic manipulation of the sound - executed with subtlety by David Corbet. The two outer movements of this work treat the listener to wonderfully dynamic images of the swirling flight of tiny bats, while the middle movement evokes the cathedral-like grandeur of a large and mysterious underground cavern.

The three solo recorder works on this disc by Ian Shanahan stand in effective relief to the larger, more fully scored works. Each is a superbly crafted miniature showing an understanding and respect for the instrument and its ability to express many moods; from humour to serene beauty. True to the intention of the work to reflect the "silent language of flowers," *Lingua Silens Florum* (1991) was a wonderful revelation.

Lacey takes leave of us with Ros Bandt's *Flight* (1978). As she explains in the program notes, this piece serves to embody her hopes that the recorder should break free of its traditional stereotypes and "be redefined as a valid contemporary instrument with a growing repertoire." If this CD is any indication, these hopes are well on the way to being realised.

Genevieve Lacey has presented the listener with authoritative and moving interpretations of an interesting mix of styles from Australia's contemporary music scene. The performances and technical production are first class, the program notes interesting and informative, and the works represented have strong musical and artistic merit in their own idiom. This CD offers a thousand delights to those able to listen with fresh ears connected to open hearts.

- Stephen Robinson is Principal Oboe of the State Orchestra of Victoria and a member of the internationally acclaimed ELISION contemporary music ensemble. He is a part-time member of staff at the University of Melbourne and the Victorian College of the Arts.



Harpsichord Recital

Nicholas Parle - Harpsichord Recital
J.S. Bach, Rameau, Scarlatti, W.F. Bach
Tall Poppies TP057
Recorded March 1994, St. Scholastica's
Convent, Glebe, Sydney
Harpsichord by William Bright, Barrabarra
NSW, 1979 after Dulcken (c. 1740)
Playing time 68' 22"

Reviewed by David Collyer

The recording quality of this CD is excellent, with a delightfully subtle reverberation added by the chapel interior. The harpsichord, a two-manual instrument with one 4' and two 8' stops, has an wonderfully rich treble register and a clear but somewhat metallic bass. No information is given